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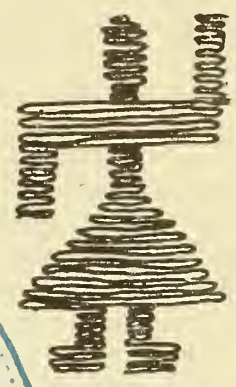
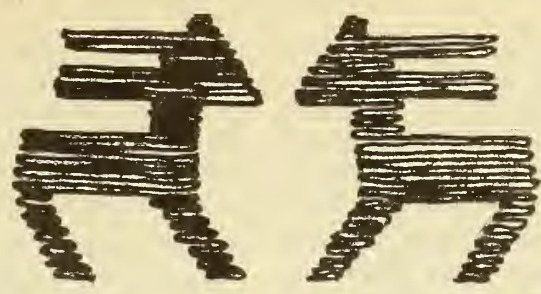
BELT FOLIO /

Osma Gallinger Tod, 319 Mendoza Ave., Coral Gables, Fla.



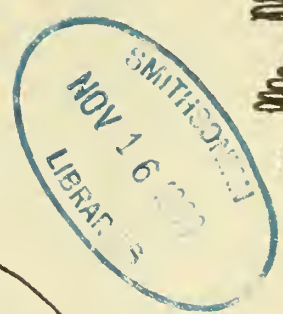


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# BELT WEAVES

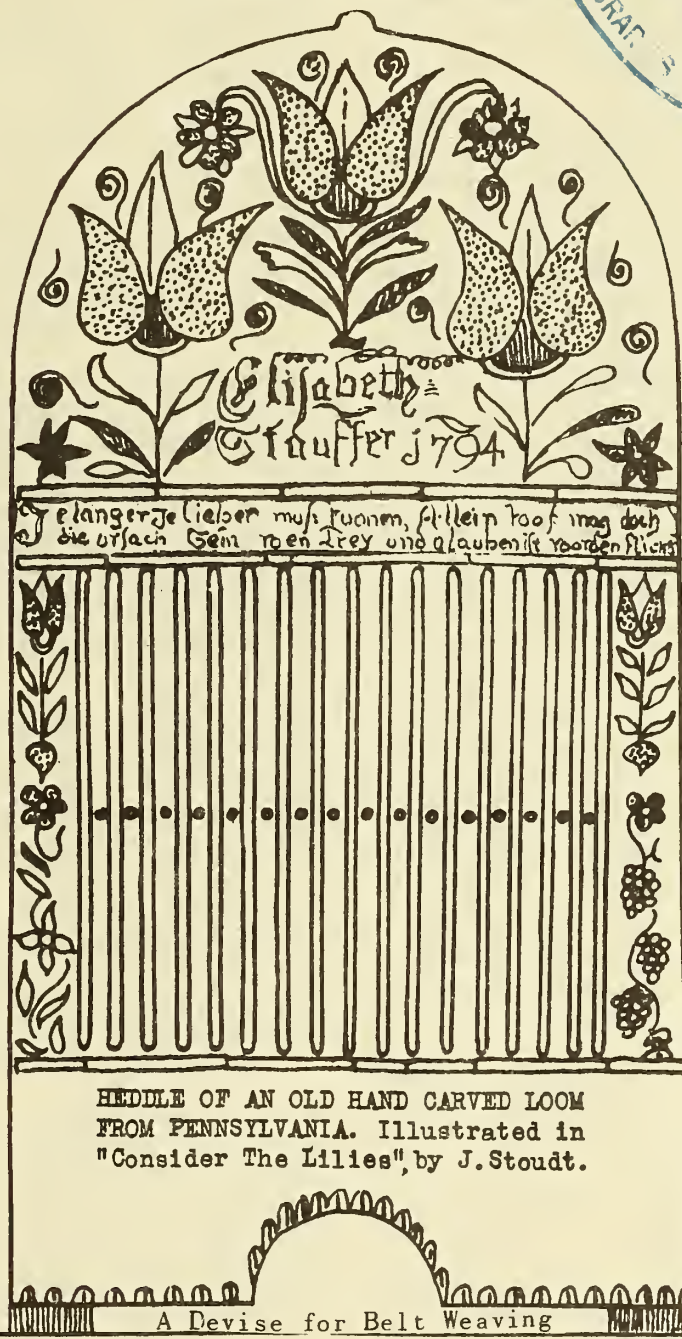
A Rewarding Craft for  
Home, School and Camp



## WEAVING WITHOUT LOOMS

Throughout the world at this time, great interest is being shown in the art of weaving. Teachers, Occupational Therapy workers, home weavers, hobbyists and club workers, all realize that its influence is a constructive one from every angle. It awakens latent talent in art through its use of color and design. It provides training in coordination, muscular control, accuracy and rhythm. It gives one a new insight into the origin and value of textiles the world over. It also proves an investment, for it teaches all who weave the choice of durable and beautiful fabrics for home and attire. It is a craft that induces health and happiness where used, enriching the worker with the attainment of both poise and confidence. It provides home or community with group projects of fascinating interest.

Weaving is all of this and much more, for it produces articles of



HEDDLE OF AN OLD HAND CARVED LOOM  
FROM PENNSYLVANIA. Illustrated in  
"Consider The Lilies", by J. Stoudt.

A Devise for Belt Weaving

value which may be kept for personal enjoyment or sold at a profit.

The fact that one needs equipment for weaving has sometimes proved a deterrent from its participation. However, while one does need a means of stretching the warp, this does not require the purchase of a large floor loom, but rather the use of any device by means of which one can interlace threads to make cloth.

Primitive peoples in all ages have woven useful and beautiful things with little or no equipment. We may duplicate their efforts today. In fact, to engage in the simpler weaving types helps one understand weaving principles.

To give the craftsman an insight into the possibilities of simple devices, we are devoting this issue of Craft Creation to a lecture on this subject by Florence E. House, Director of Weaving, Teachers College, Columbia University, New York City.





## INTERESTING BELT WEAVES AND BELT MAKING

by Clara McNulty

Where is she who cannot use another belt made especially to suit a certain costume or to add color and distinction to some favorite dress! There are many kinds colors and designs of belts possible to make and one experiences great fun in making them

Belt making can often be done without looms for with only one's fingers and some thread one can still make belts. There are many combinations of color and width of stripes. After developing sufficient skill with the fingers one can go on from a Diagonal design to a Diamond or "Chevron", which is really two diagonals woven opposite each other. From this one can advance to the "Arrowhead" and "Ceinture Flechee" in which the design is brought about by a certain twist of the threads. This technique comes to us from our own American Indians and from the French Canadians living near Montreal. A hundred years ago in a little village called Assomption the entire living of the natives was by the making of these beautiful sashes worn by the men. They are known as "Assomption Sashes" today and bring as much as \$50.00 when they can be found.

A whole new field opens up to the belt weaver in the so called "Mexican Braided Belt" although this technique is also employed in Guatemala and Sweden. Different designs are made not only by the placing of the colors at the start but also by the direction of the cross whether alternating or all in one direction. The Hopi Indians do an interesting wedding design or a wedding sash in this technique in a firm pleasing texture.

Square knotting or "Macrame" offers many possibilities for making belts. It requires a hard twisted belt cord made by Lily Mills. One can combine the square knot and half hitch for interesting results. These are firm belts.

If one has an "Inkle loom" or any device for making two sheds one can weave warp-face textures in belts which can be most interesting in color and design; and branching out into "Pick-up" technique, one finds many delightful designs most attractive in their texture.

Buckles and slides may be used for starting belts, or they may be made simply with fringes or tassels. A hatband can be made to match a belt, or several belt widths can be sewed together to make a matching purse or bag. These narrow bands may also be used for sandal straps or for bell pulls, upholstery, trim, tie-backs, shelf edging or straps for wall hangings.

Note Mrs. McNulty has traveled in many lands studying the belt weaves of various nations. She delights in new techniques and sharing them with others.

As a form of self expression belt making is very satisfying. Women the world over have found it so. From the gay colored belts of the Scandinavians to the fascinating storied belts of Mexico and Guatemala with their animal and floral motifs belt making has long since claimed the devotion of many a skillful craftsman. Men excel in making certain belt types. Egyptian card belts and Inkle belts made originally in England for wearing suspenders. Women the world over seem to enjoy the making of all kinds of belts. Belt making is not confined to any one portion of the globe but is an international craft. To become a belt expert is worthy the place of a lifelong hobby and will lure one into the folk crafts of many peoples in many places.

### Application of Belt Weaves

The sphere of belt weaving is almost unlimited and because of the usefulness and beauty of the many kinds of belts, is found to be a desirable craft for hobby clubs and for camps and schools. One great advantage is that belt materials cost little and from little investment one can derive belts of fascinating figurations and colors stripes and plaids geometric figures arrows crosses or diamonds and bands points and chevrons. Some belt weaves also permit laid in designs.

### Egyptian Card Weaving

This craft when used among young people becomes an absorbing and entertaining craft. One can fasten the belt lengths to the posts of a porch or to tree trunks when working outdoors in summertime. It is a jolly project for young folks to group together for such an outdoor belt project.

### Inkle Loom Weaving

This is possibly the easiest of all the belt weaves. One puts on a new warp for each belt and can therefore create endless new stripe designs. To weave one simply raises and depresses a tabby shed. Designs may be laid in between rows and one can even develop a certain type of lace weave as well.

### Diagonal Belts

These are made with no equipment, fingers only. One loops the warps over a pencil. It is possible to weave stripes, diamonds and points in shades of color. This craft develops dexterity of the fingers and is an intriguing hobby, and costs very little.

Mexican Braiding is a method of manipulating warps to form a mesh for head bands or hammocks. Its soft textured belts appeal.

"Byways in Handweaving" \$7.50, describes belt types  
Inkle Loom Weaving, \$1.50 Making an Inkle Loom, \$1.00.





## BELTS AND BANDS FROM OTHER LANDS

by Osma G. Tod

With the trend in fashions drawing us somewhat closer to our southern neighbors, belts from Mexico or Guatemala seem to wrap around one warmly with a neighborly feeling of international sympathy. We American girls and women will enjoy being lured into the economical and gifted finger mysteries of our tropical sisters, who for centuries have known how to apply themselves to braiding or weaving with so little equipment, and without even glancing in the direction of the gay yarns with which they work. All along the market places of Mexico and Guatemala one sees them, with a mere handful of yarns tied to a post or building, making pretty things for themselves out of next to nothing. We hope the pressure of our modern civilization and the demands of the tourists will not change the character of these valuable finger crafts.

The bright striped bands made by the girls and women of southern climes, add up rapidly into scarves used for neck- or head-dress, and purses, trim for jackets, girdles and sandal straps. The type of braid they make may often be traced back to antiquity, - the braided belt technique shown here is said to be of Egyptian origin- but each generation has learned these skills from the generation before them. More than all else, they inherit the ability to use and combine brilliant colors in effective ways.

Just one simple type of interlacing, as easy as the three-strand braid shown here, is all that is necessary to learn for making a wealth of products. The strips of belting require no buckles of wood or metal for fastening; just functional tassels, braids, loops and ties of yarn are far more interesting and less expensive. Long yarn ends from the belts themselves are braided into fascinating little pig-tails; cut ends are plaited and turned back into attractive loops; huge tassels made of cut ends of odds and ends of yarn are slipped through the loops and clasped snugly around the waist; small braids of yarn can also be made up into loops for jacket buttons, tassels for turbans, sandal trim, etc.

Three or four colors are used for a belt, and a width of from 1 to 3 inches is practical to make. Popular colors are red, blue and white, with a touch of black for an accent. Other good combinations are orange, brown, ivory and gold; three shades of green, with white or black for contrast; rose, old blue, deep wine and ivory; sky blue, navy, black, and white.

The braided strips may be sewed together with stripes all going in the same direction, or two adjacent striped lengths be placed opposite, making spear-heads, as in the purse shown here. As for materials, the heavy cottons are just as good to work with as woolen yarns, provided they are rich in color. For very heavy bands one can use Rug-weave yarn or 4-strand; for a lighter weight, soft mercerized crochet cottons, - Perle 3 or 5, or Mercerized 10-3. Well spun and soft worsteds are excellent of course, such as Germantown, Tapestry yarn, and many beautiful yarns of medium weight. Always choose worsteds, which are made of combed yarn strands and will not fray like homespun wool.

### HOW TO BRAID THE BELT:

To start a belt, cut strands double the desired length, add a foot for shrinkage, fold each strand double, loop over a small round bar or pencil, as at A in the figure. Make a design plan of stripes, follow dark with light strands, use different proportions if desired. Pull all ends even, then tie other end of belt to a post or table, B. Sit at right of belt to braid, with strands fairly taut.

### WEAVING THE ROWS:

Row 1: Hold strands with hands in position shown. With right forefinger, pass under and over each successive strand. The arrow marked Row 1 replaces finger in detail sketch, represents first row made. When finger has gone all across, slip two left strands, C, through opening or shed just made, and pass them from left to right. For finer work, use only one strand for each row; but the double strand is easier for beginners.

Row 2.: Start again at furthest right, beginning with forefinger passing under and over two strands just brought through; ~~then~~ this time pass the finger OVER the strands it passed under before, and UNDER those it passed over, as in Row 2. When finger has interlaced all across, bring two furthest left strands, D, from left to right through opening.

Alternate Rows 1 and 2. A design of dark diagonal stripes will appear against light ones, as at E. After each row, gently pull out the two strands just brought through from left to right, F, and free them from





tangling with other strands of belt. After a time, untie knot at end, separate all strands with the fingers and proceed. It will take some time to train the fingers so that they will not feel awkward. Do not give up, for when you finally master both holding a belt, and weaving the strands between the fingers, one truly enjoys a very fascinating feeling.

### FINISHES FOR YARN ENDS:

#### Loops and Braids:

To make a large impressive loop, group all ends into three bulky strands; braid them, as at G; fold back; tie with small braids, at H. Slip belt through. Make a collar around the other end of belt, J, using several colors of yarn for stripes. Now group the four colors of yarn, and braid into tight pig-tails with tiny collars at ends, K.

### FINISHES FOR YARN ENDS- Continued

#### Tassels:

To make a big tassel, cut six to ten strands of each color, double length of desired tassel. lay flat along end of the braid, with end just below their center, as at L; tie with a stout cord.

Now fold over the upper half of the strands, leave 1 inch free for a head, as at M. With a contrasting color, make a collar  $\frac{1}{2}$ " or more wide, wrapping the yarn around all strands; fasten securely, as at N.

It is intriguing to work with yarns and to try out different braids, knots, tassels and finishes. Take time to experiment and to find out what finishes show up your braided belts to the best advantage.

### COLOR PLANS FOR BRAIDED BELTS

#### 1. LARGE WIDE BELT WITH TASSELS:

Choose 4 colors. Cut strands 120" long.

Folded this gives 60" for braid.

- Color 1. Darkest color, such as black. 12 strands.
- " 2. Dark Color, Navy, 12 strands.
- " 3. Medium Color, Red, 12 strands.
- " 4. Light Color, White, 12 strands.

Place these colors on bar in following order: Color 1, 4 strands; C.2, 12 strands; C.1, 4 strands; C.3, 12 strands; C.1, 4 strands; C.4, 12 strands. Leave 3 inches unbraided before starting braid. Leave 8 inches unbraided at end. Make a tassel at each end, adding 8 strands of each color.

#### 2. NARROW BELT;

Choose 4 colors. Cut strands 120" long.

Folded this gives 60" for braid.

- Color 1. Accent color, (such as dark brown) 6 strands.
- " 2. Dark Color, (henna) 6 strands.
- " 3. Medium Color, (yellow) 6 strands.
- " 4. Light Color, (ivory) 6 strands.

Place these colors on the bar in the following order: Color 2, 6 strands; Color 1, 2 strands; Color 3, 6 strands; Color 1, 2 strands; Color 4, 6 strands; Color 1, 2 strands.

Finish with braids or tassels.

#### 3. SMALL BAND:

Choose 3 colors. Cut strands 120" long.

Folded this gives 60" for braid.

- Color 1. Dark, (such as blue) 8 strands.
- " 2. Medium, (such as red) 10 strands.
- " 3. Light, (such as white) 10 strands.

Place on bar in following order:

- Color 1. 4 strands; Color 2, 10 strands;
- Color 1, 4 strands; Color 3, 10 strands.

### ATTRACTIVE BELT CLOSINGS

One can make woven part of belt just the right size to go around waist, then fasten it by tying each end-tassel to opposite tassel. This makes a tassel spray in front.

One can also put belt ends through colorful belt buckles of wood, plastic circles or yarn wound forms, - as at O.

One can also simply make a loose knot of yarn ends in front, or tie like a necktie.

### SANDALS

In making sandals, braid narrow bands to go back of the heels, and wider ones to go over the instep. Stripes can go same way or opposite in the two sandals. See P.

### PURSES

In making purses, attach strips in diagonal lines running in the same or opposite directions for different effects. See Q.

### HOW TO MAKE A PURSE OF NARROW STRIPS

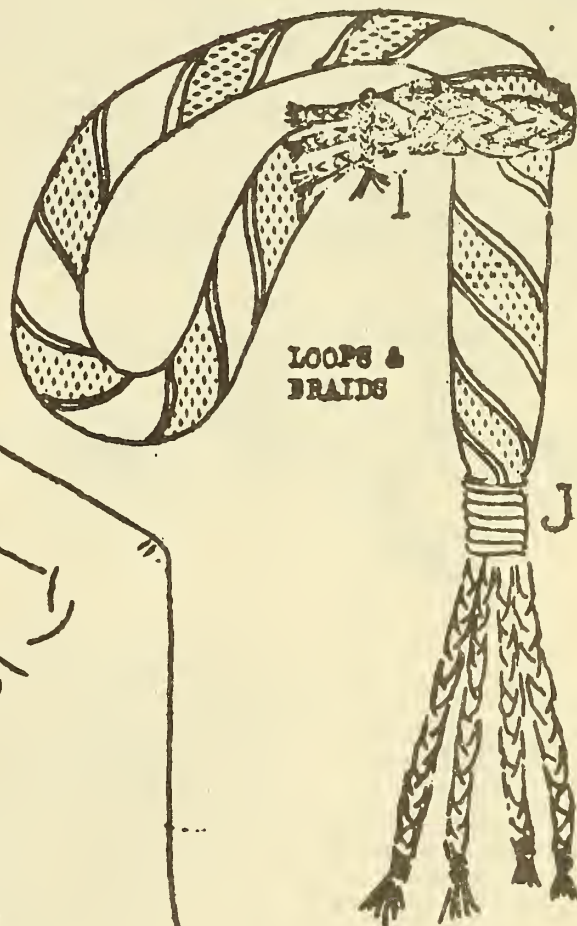
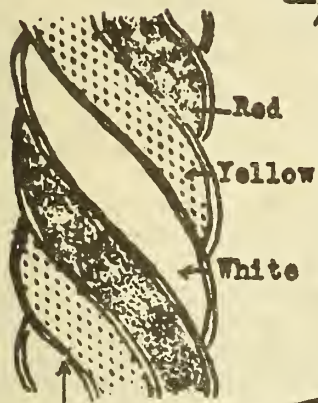
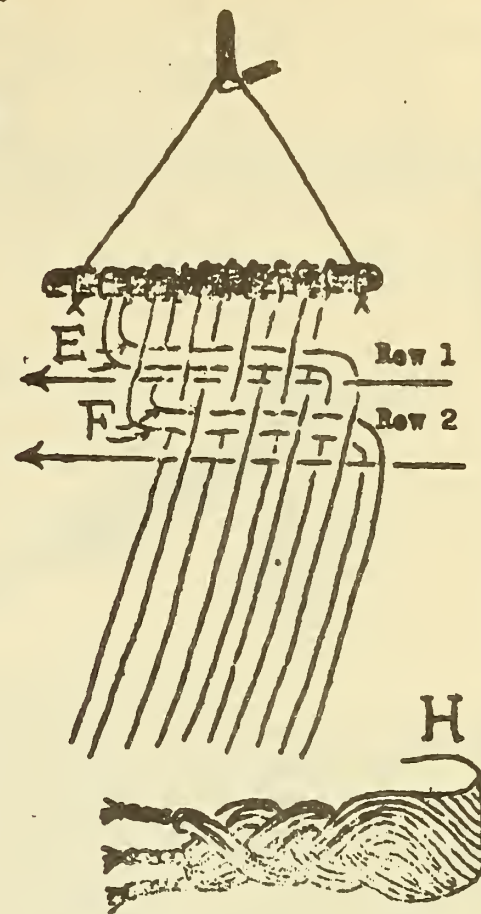
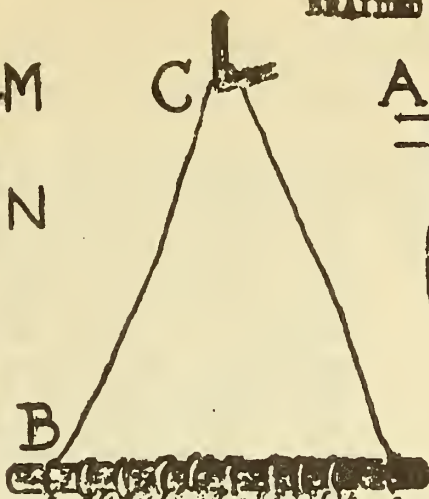
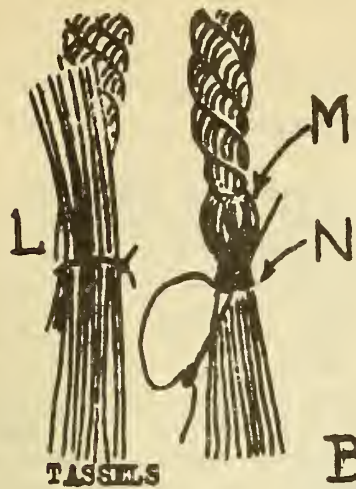
Use any of above belt designs, cut short strips of finished bands  $8\frac{1}{2}$ " long, enough to make piece  $8\frac{1}{2}$ " x 11". Fold double into size  $5\frac{1}{2}$ " x  $8\frac{1}{2}$ ".

First make lining of buckram covered with satin, measuring when finished 5" x 8", it goes into purse which is  $5\frac{1}{2}$ " x  $8\frac{1}{2}$ ". Overcast purse at two side edges; press down top edge that will hold zipper. Slip in lining; baste. Attach zipper between lining and purse. Blind-stitch the zipper tape beneath the lining.

One can also use snaps across top for a fastening, just inside opening and between opposite sides of lining. Choose a color for lining like one of belt colors.











There are many devices and small appliances for weaving which may be used in a weaver's studio in addition to the usual table and foot looms. These have many advantages. They are useful for experimental purposes. They are inexpensive and easy to make. The principles involved are the same as in the larger looms, so that even children who do this work in schools, get some idea of how their clothing and the rugs and furnishings they see about them are made. Adults who have no looms at home or have no room for them often find they can get pleasing and satisfying results by using these simple types of looms. As for Occupational Therapists, they are indispensable, as they take up little room, use up little material, and are easy and light to handle. Bed patients would find them especially useful.

With these small appliances, pleasing and harmonious colors, designs and textures, as well as a high standard of workmanship, are as important as on the regular looms. Below are both descriptions and diagrams of various types of these small weaving appliances that have proved useful in schools, hospitals and homes. As one experiments in this field, other types of simple appliances will suggest themselves.

#### 1. THE RIGID HEDDLE LOOM, or TEE DEE LOOM. Fig. 1.

This loom is so called because it is made of tongue depressors. It is one of the simplest and easiest types of two-harness belt loom to make. Very attractive and colorful belts can be made on it, to be used with sport costumes. It is possible to make this type of loom by using tongue depressors. Directions were also written by Sarah L. Patrick, "The Tee Dee Loom".

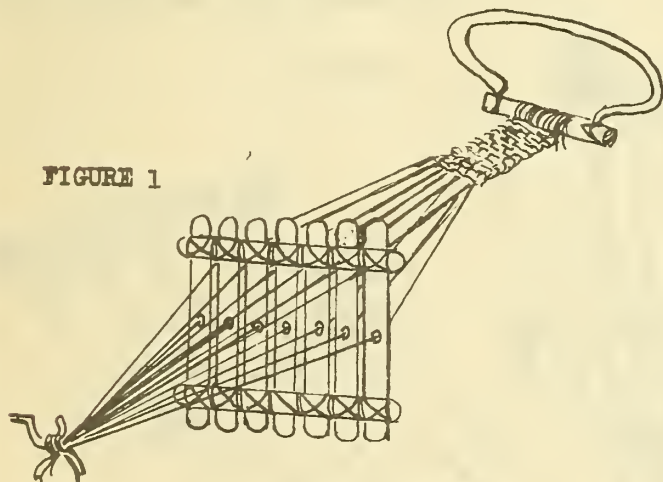


FIGURE 1

#### 2. BELT LOOM WITH STRING HEDDLES. Fig. 2.

A variation of the Tee Dee Loom is made by using string heddles instead of the rigid heddle. Both these looms are used by the American Indian

and many other primitive people. The string heddle loom can have more intricate designs, since more than two heddles may be used. See Fig. 2.

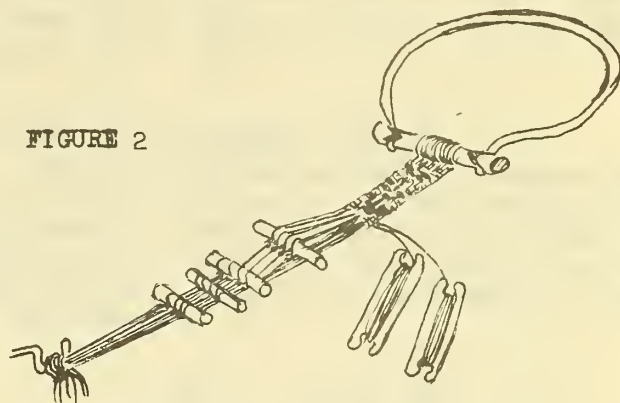


FIGURE 2

#### 3. THE INKLE LOOM. Fig. 3.

The Inkle Loom, which probably originated in Scotland, is another two-harness loom with which one could spend many happy hours. On this can be made not only simple belts with the design in the warp, but also the most elaborate designs such as are made by the people of Ecuador, Bolivia, Chile, Peru, Guatemala, Mexico and many of the European peoples. The colonists may not have had this loom here, but they did have the belts or tapes which were called Inkles, and pedlars used to carry these among their wares. A great variety of threads may be used with the Inkle Loom. It is not necessary to have them of the same grist. A very good booklet on the Inkle Loom is available at the Osma G. Tod Studio, "How To Weave on the Inkle Loom," \$1.25. (Address on Cover)

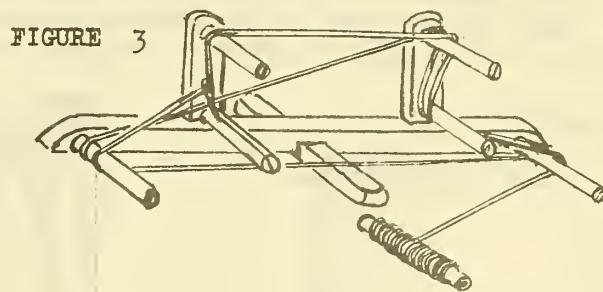


FIGURE 3

#### 4. CARD WEAVING, Fig. 4.

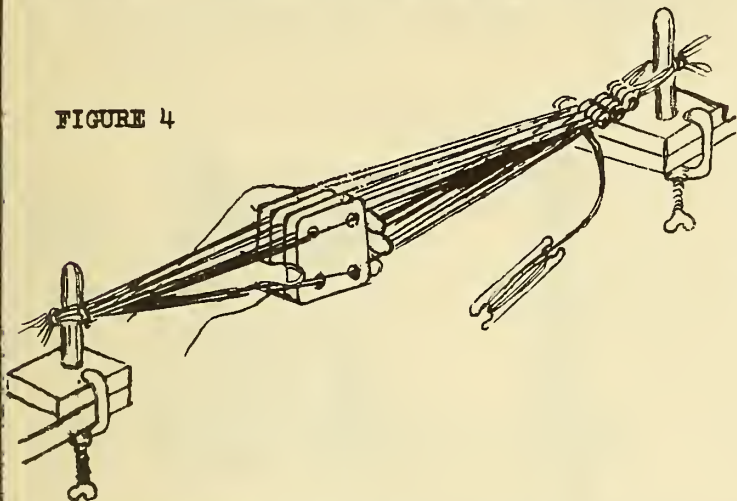
Belts are made with cards, or "tablets" as the English call them. Card weaving is done by many European people. It has also become popular in this country. It is considered of great value in Occupational Therapy work. Very attractive narrow fabrics can be made with cards. The narrow strips of card weaving, as well as those of other belt looms, may be sewed together to make wider fabrics. The weaver can both make up patterns, use some of the patterns given in books of direction, or warp the cards





all together and then work out designs creatively. The little pamphlet by Berta Frey put out by the Industrial Arts Cooperative Service, and called "Card Woven Sampler" \*, shows this method, (\$.35). There is also a book by Mrs. Atwater that is good, "By-ways in Belt Weaving", \$8.50.

FIGURE 4



#### 5. SIMPLE FRAME LOOMS. Figs. 5 and 6.

There are looms made on small frames on which useful and attractive articles can be woven, such as bags, mats, etc. The simplest type is a frame with nails at each end. Figure 5, A. The warping is done around the nails. This two-harness loom has a heddle and shed stick. Heddle cords are made by hand by looping around a rod, as shown in Figure 6. Many interesting types of weaving can be worked out on frames of this type: tapestry, laid-in, brocades, open work, in fact anything that can be done on a two-harness loom. There is a pamphlet on this type by Sara L. Patrick, "Weaving on a Simple Frame Loom".\* (\$.35). A loom of this type can be made from a box. See also directions for making a box loom, Joy of Handweaving, Osma Gallinger Tod, Chapter 15.

FIGURE 5

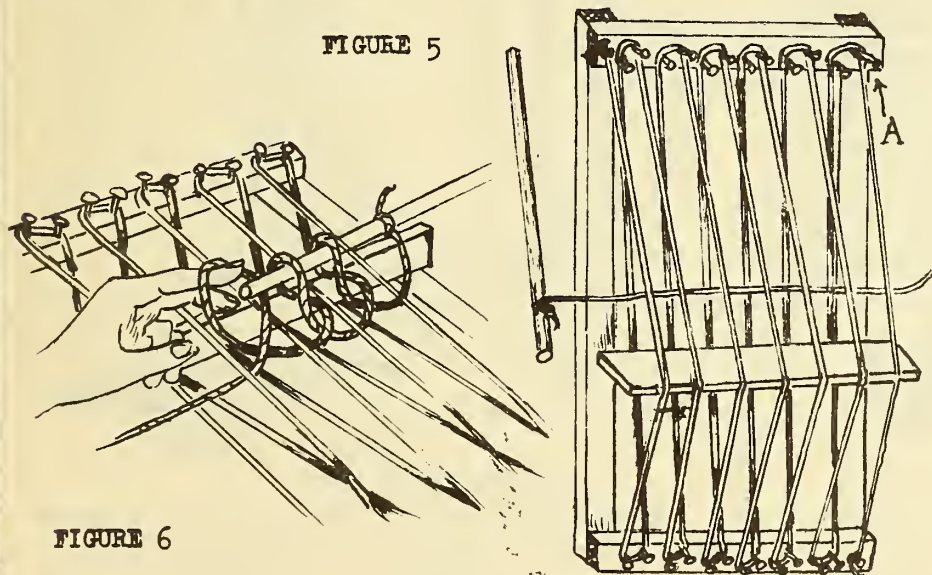


FIGURE 6

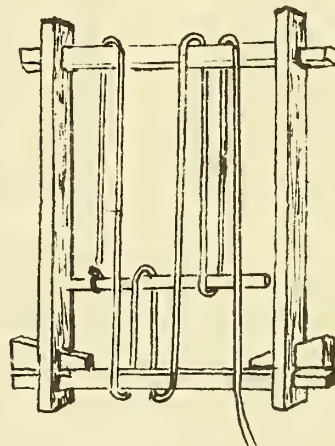
#### 6. ORIENTAL TYPE LOOM. (Not illustrated.)

A little more advanced type of loom is the Oriental Type, on which can be made not only Oriental rugs, but the Scandinavian Rya, Flossa, Hoelf-Flossa, also the Spanish rug with its one knot and Oriental Soumak. One can see the method of threading this loom with loops for raising warps to make a shed in Figure 6.

#### 7. PRIMITIVE TWO-HARNESS LOOM, Fig. 7.

This is a two-harness loom with string heddle and shed stick back of it. The warping is done around a dowel, so that when the dowel is pulled out the fabric lies flat. Many primitive people use this method, e.g., the Salish Indians of the Northwest.

FIGURE 7



#### 8. CARDBOARD LOOM FOR BAGS, Figs. 8

Bags can be made on a cardboard loom. This is done by placing pins at one end and then warping around the pins. Twills, brocades and other types of weaving can be done on this loom. Pins are inserted as at Fig. 8, A; the warp wound as at B.

FIGURE 8, A

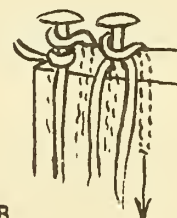
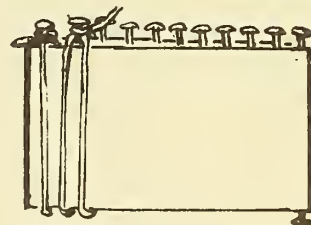


FIGURE 8, B

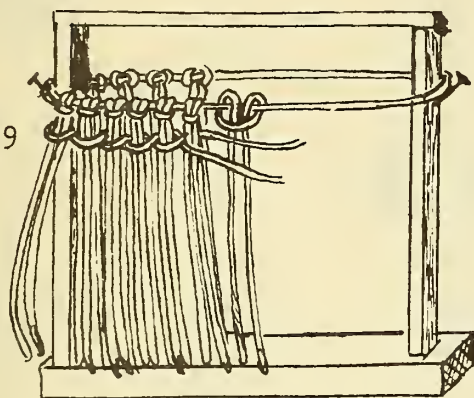




# 9. TWINING OR WATTLE WEAVING, Fig.9.

Another loom for bags can be made, similar to those of the Ojibway, Menominee, Fox and Sauk. This is not true weaving but a process similar to basketry. It is a twining or wattling process. A pamphlet called "Twining or Wattle Weaving" by Elizabeth Courtney,\* gives very good directions for this type of weaving.

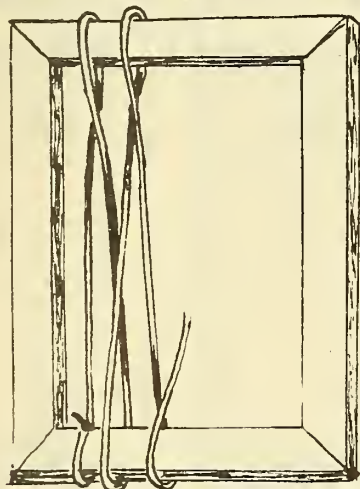
FIGURE 9



# 10. CANVAS STRETCHER FRAME FOR GREEK SOUMAK. Fig.10.

A most interesting type of fabric is Greek Soumak, which was introduced into this country by Mr. Foldes. It is similar in appearance to tapestry, as it is a weft-face fabric with vertical ribs. But the process of making the fabric is not the same. It is a knot made around one warp thread, and done on the wrong side. It is warped in a figure-8 around a frame. The best frame is the canvas stretcher. The warp is flattened by weaving in a few weft threads at each end.

FIGURE 10



Note:  
This loom can be made at home; or one can use a picture frame.

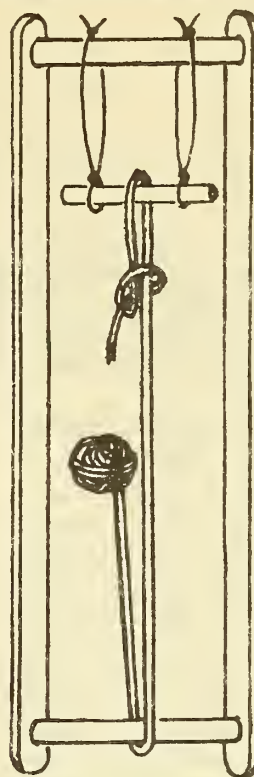


FIGURE 11

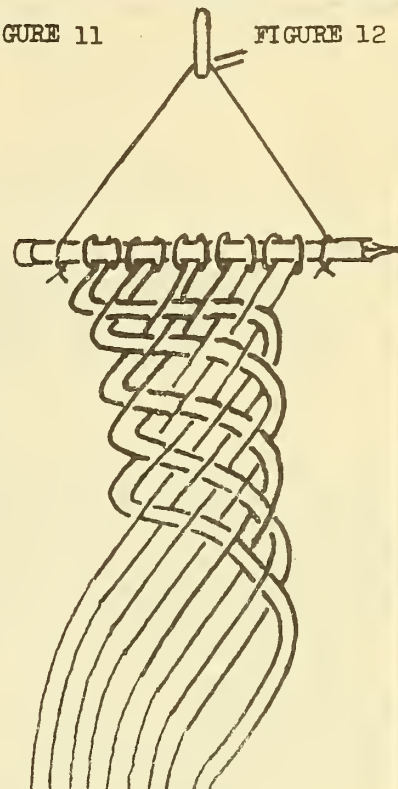


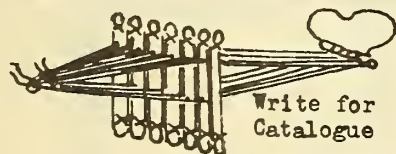
FIGURE 12

# 11. INDIAN BELT LOOM. Fig.11.

This loom can be made by hand. It consists of two long bars, two cross bars and a tension bar slung between the sides of the frame in such a way that it can be drawn taut or loosened and thus regulate the tension of the warp threads. An Indian Belt Loom is excellent for use as a light lap loom in schools, camps and hospitals. Directions are available in Folio, "Indian Belt Weave", Osma G. Tod Studio, 50c.

# 12. BRAID-WEAVE ON A BAR. Fig. 12.

This method of braiding with the fingers dates back to Egyptian days and is done in many countries today. The warp strands, usually arranged in stripes of several colors, are fastened to a dowel or pencil, and either single or double strands are interlaced in and out of other strands. The ends are braided in unique ways to make fringes or tassels to finish these woven belts and bands. Narrow strips are sewed together to make wider pieces of fabric. The famous Canadian technique of the Assomption Sash is developed on this principle. Directions in folio, Creative Crafts Osma G. Tod Studio, 50c.



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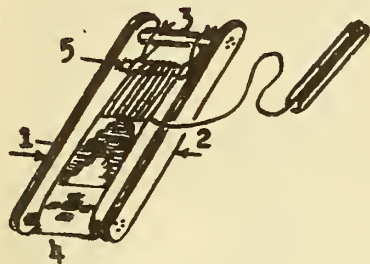
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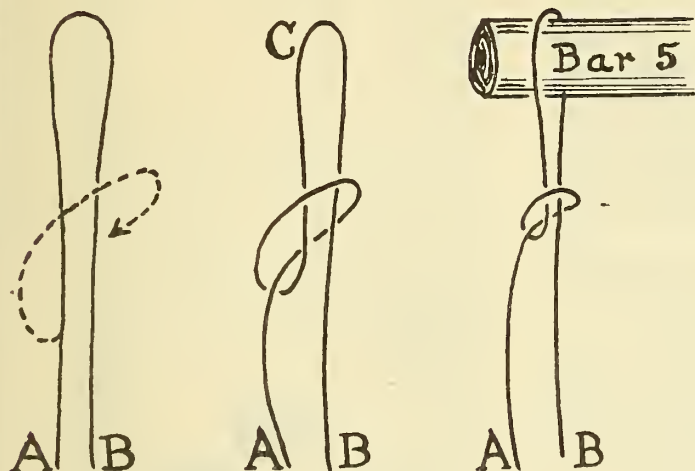


# INDIAN BELT WEAVE

## CONSTRUCTING LOOM. PLACING TENSION BAR



This Indian Belt Loom is excellent for use as a light lap loom in schools, camps and hospitals. It weaves up to 6" wide and makes belts, hat bands, curtain tie-backs, pouches, bell pulls, bag handles, sandal straps, and narrow strips to be sewed together into wider widths.



### CHOICE OF WARP:

The warp is a wrap-around type, and when a portion of it is woven, is gradually drawn around to the front while the finished portion goes to the back. The warp may be all one color but for best effects two alternating colors are used. As one shed is made, the threads of the first color come to the top; and as the other shed is made, those of the second color come to the top. The change of color makes it easy for beginners to distinguish between the sheds, and when woven the alternate warps provide an attractive mottled texture.

The second color, too, makes possible a pick-up technique for the making of figures in one color against a background of the second color.

The material when woven is a warp-surface material, there being no need to keep the warp threads apart. One sets the warp strands close together. This is the type of material that is produced most frequently by primitive methods.

### CONSTRUCTION OF LOOM:

The loom consists of two long bars, 1 & 2, two cross bars, 3 & 4, and a tension bar, 5.

Bars 1 & 2 each measure:  $1\frac{1}{2}$ " x  $1\frac{1}{2}$ " x 36".

Bars 3 & 4 each measure: 1" x 1" x 8".

Plane off sharp edges to make these bars somewhat octagonal in shape.

Dowels 1" diameter may also be used.

Bar 5 is a  $1\frac{1}{2}$ " dowel,  $7\frac{1}{2}$ " long.

Round off bars 1 & 2 at both ends. Sand-paper all parts smooth.

Nail bars 3 & 4 to insides of long bars, 1 & 2, using four 1" nails, as shown in sketch at lower left of page. These cross bars are set in, about 1" from ends of long bars.

Tension bar, 5, is slung between the sides of the frame, about 5" from Bar 3. Bar 5 is slung in such a way that it can be drawn tighter or loosened, and thus regulate the tension of the warp threads. To bring new warp to the front of the loom, one simply loosens Bar 5, then moves warp around, and tightens bar again, drawing it a bit closer to Bar 3.

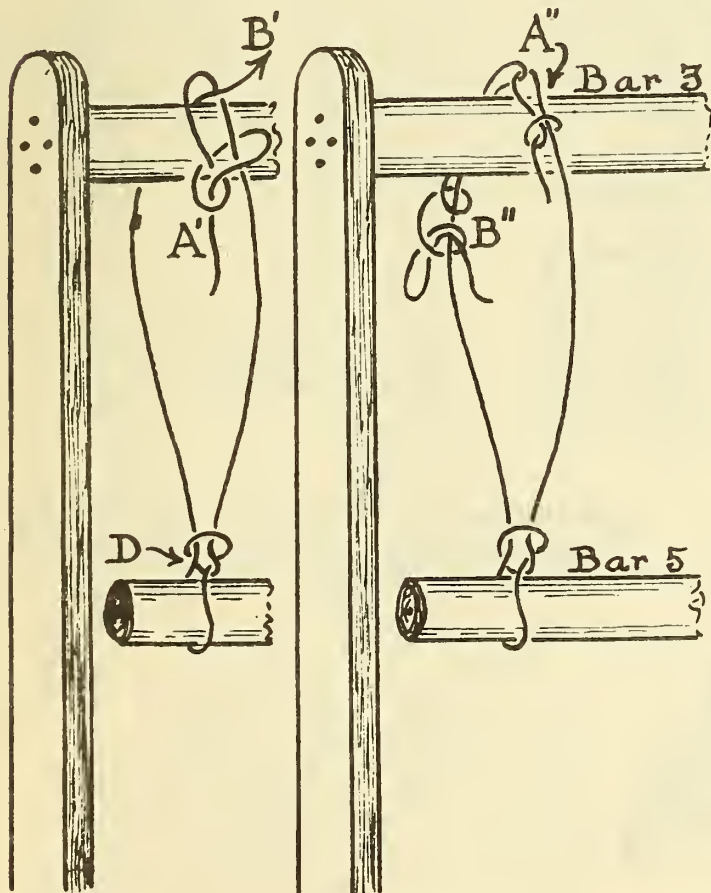


FIGURE I





PREPARING INDIAN BELT LOOM FOR WEAVING.  
 TYING IN THE TENSION BAR. WINDING WARP. MAKING CORD LOOPS

TYING IN THE TENSION BAR:

The warp is wound between Bars 4 and 5. To tie tension bar 5 in place, take flexible but strong wrapping cord, AB. Make a loop, C, at center of this cord as follows: Make a slip-knot with end A, slip end B through this, as shown in sketches, Figure I. Slip Bar 5 through loop C. Pull on end B and thus push knot up close to Bar 5. Now turn bar upside down so that it hangs from the cord ends, as at D.

Hang Bar 5 from Bar 3 by tying ends A and B around Bar 3 in a slip knot. This second slip-knot at the end of A is labeled A'. Slip end B' through A' so that the ends encircle Bar 3, as shown. Now knot end B' twice around its own stem, as at B''. Leave this end ready to pull out at any time. Push knot B'' close up against slip-knot A'', so that all knots are taut.

After belt warp is wound, one may tighten the tension by untying B'' by pulling on its hanging end; then pull B'' tighter through loop A'' and fasten it again with the two half hitches.

WINDING WARP AROUND BARS:

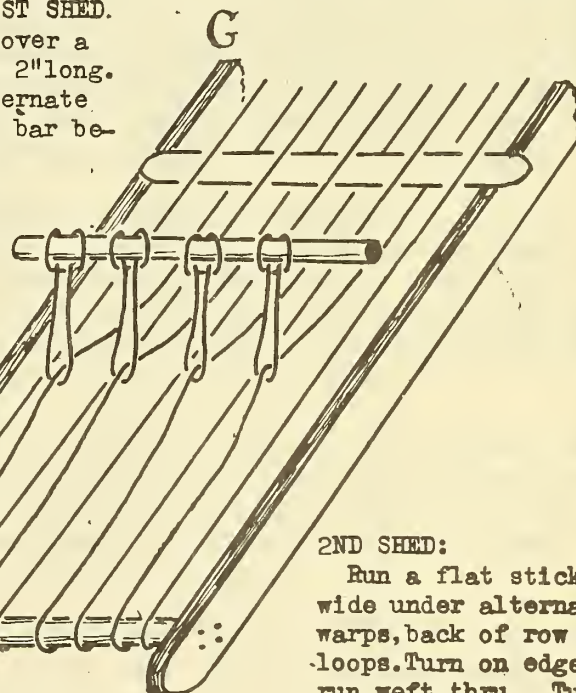
The warp thread used for these belts should be fairly heavy. Carpet warp will do, carpet warp used double is better, but one should be careful to get the two strands even. Indians use homespun wool. We advise Lily's Thrifty-Knit, also called Tulip Stranded Filler, (Lily Mills, Art. 514.)

Start two colors together with a slip-knot around Bar 4, as at Figure II, E. Now wind round and round Bars 4 & 5 being careful to maintain same tension on warp. When belt is desired width, undo the knot at E and fasten this last end to the first end, so that belt is not attached to any bars, but can be rolled around to the front when needed.

After weaving one side of belt, release tension of Bar 5, roll woven part to back and bring fresh warp around.

MAKING CORD LOOPS. 1ST SHED.

Use carpet warp over a  $\frac{1}{2}$ " dowel. Make loops 2" long. Loop cord under alternate warps, fastening to bar between loops with half hitches, see F, For 1st shed, lift rod, run weft thru.



2ND SHED:

Run a flat stick 2" wide under alternate warps, back of row of loops. Turn on edge, run weft thru. Turn flat during 1st shed.

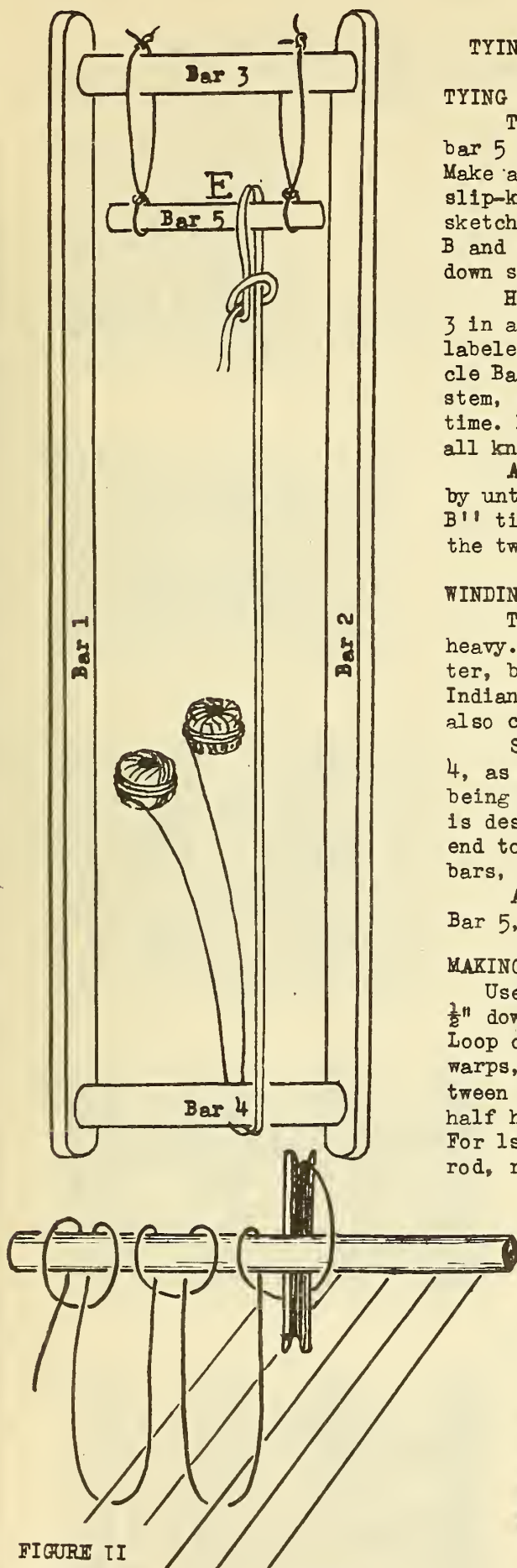


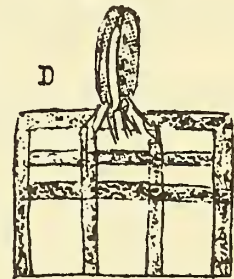
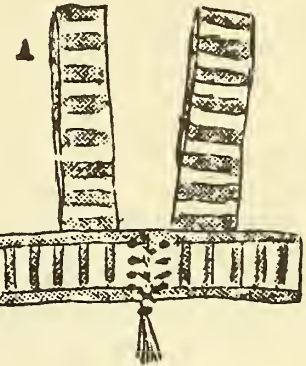
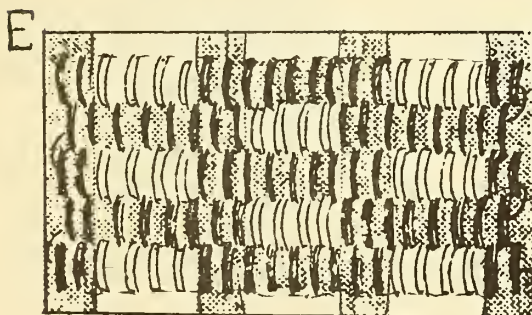
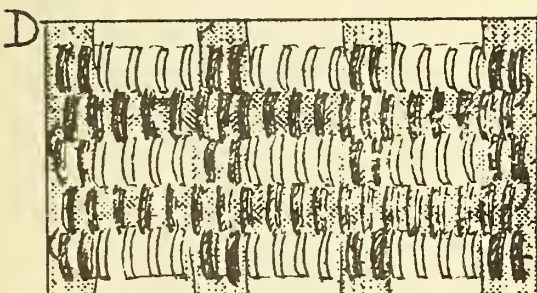
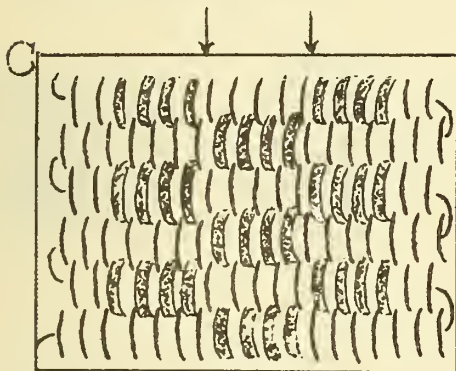
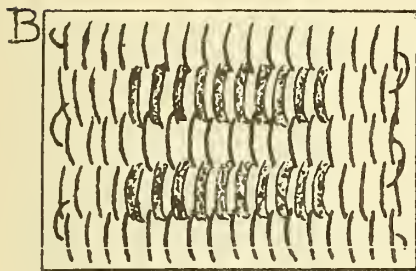
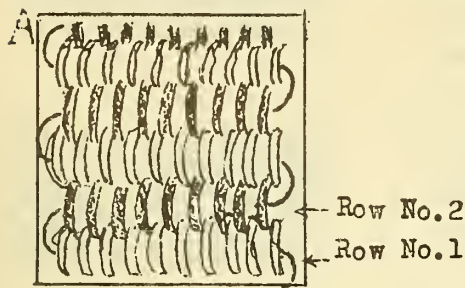
FIGURE II





## HOW TO WEAVE ON THE INDIAN BELT LOOM. USES OF BELTS

In the Indian Belt Loom, the warp threads move closely together, so the weft does not show. Therefore add stripes in the warp for color effects. The simplest striped effects use alternate colors.



HORIZONTAL STRIPES IN WEFT, A. Simple Tabby Weave.

At A, all the odd numbered warp threads, 1, 3, 5, etc. are light, and the even, 2, 4, 6 etc., dark. When 1st shed is made, all light thds. up, we get light row No. 1, when weft is put through. When 2d shed is made, all dark thds. up, we get dark row, No. 2. By thus alternating, we get a series of stripes.

DARK BORDERS AT SIDES, B. To produce dark outlining borders at sides, B, one uses dark thds. in warp only for short distance at sides, putting dark on 1, 2, 3, 4, 5, 6, 7, 8, then proceeding with thread No. 9, light; 10, dark, etc. all thru center; then dark for last 8 thds. This weaves up like A but with dark edges.

ALTERNATE CHECKS OF COLOR, C. To produce alternate checks of color in each row, add an extra dark thread at arrows. This shifts the light threads to the opposite shed. At any point in the warp where an extra dark thread is added right beside the regular dark thread, this shift occurs.

VERTICAL STRIPES OF DARK IN WARP, D. D is like B except that after each 4 light and dark warps, five dark warps in succession are added instead of just one dark. This keeps the light warps in the same shed, or in continuous columns.

DARK STRIPES IN WARP AND CHECKS BETWEEN. E is like D except that after each 4 light and dark warps, six dark warps in succession are added instead of the one dark which would be used for a straight alternation. This shifts the light warps to the other shed. thus producing checks like C.





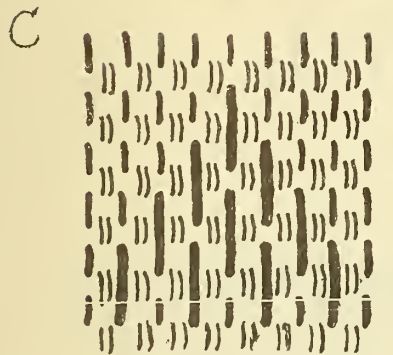
# METHODS OF WEAVING ON INDIAN BELT LOOM



A. WARP OF ALTERNATING COLORS. A warp of two alternating colors, dark and light, gives best results on the Indian Belt Loom. In the foregoing directions, Fig.II, Bar 4, two balls of thread are shown being warped. Make these of contrasting colors. Since the cord heddles pick up alternate warps, as at G, all light threads come up on one shed, and all dark on the other. For speckled effect, A, use one weft only.



B. PICKING UP WARP THREADS FOR DESIGNS. An ancient method of obtaining design in weaving is shown at C,D,E and F on this page. The warp must be of two contrasting colors, alternating. One picks up the desired warps from the lower shed level and adds them to those in the upper level. Since these are of contrasting colors, they show up in a design. It is as if one slipped a shuttle under a skipped warp, making a purposeful mistake. The omitted warps, left out of their regular shed, have a chance to show for a space. The pick-up is done on the first tabby shed; the second tabby binds down the picked-up warps. Simply alternate the tabby sheds, with pick-up on the first.



C-F. METHOD OF WEAVING. All the picked up warp threads appear on the same shed. Call the shed with light threads up, Shed No.1;  
Call the shed with dark threads up, Shed No.2.

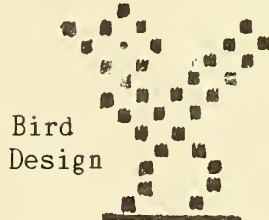
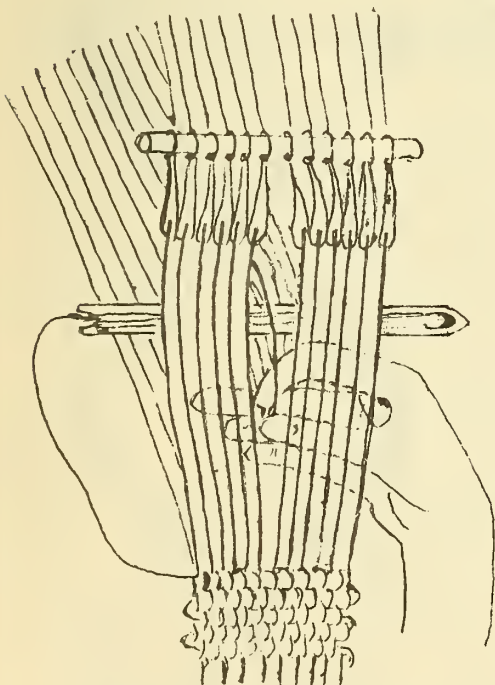
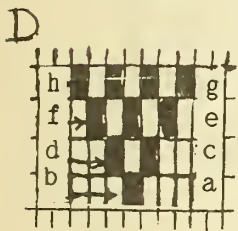
Weave: Row (a) See D at left. Start with Shed 2, darks up. Weave tabby..

Row (b), light threads up. Use design at C or D for pick-up. This starts with a thread at center of design. Find the center dark warp on lower level; bring it up then through opening made with fingers between its adjacent light threads, as at F. Hold it up; weave through.

Row (c) Shed No.2, weave tabby.

Row (d) Shed No.1. Find dark threads in lower level at either side of center thread last picked up. Bring each one up between its adjacent light threads; Weave through.

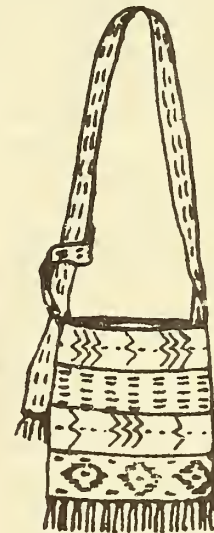
Continue thus. Counting center thread as No.6 in design at E, which has 11 threads, first pick up 6 alone, then 5 and 7, then 4 and 8, then 3,6 and 9, (See point of second diamond at center) To make cross-stitch designs easy to follow, change them to the type pattern shown here, with every other check shaded. One can thus make belts, bags, sandal straps, pouches.



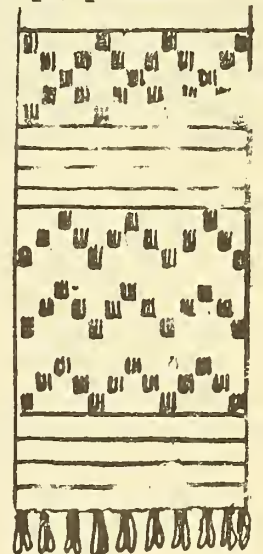
Bird Design



Flower Basket Design



Pouch and Strap



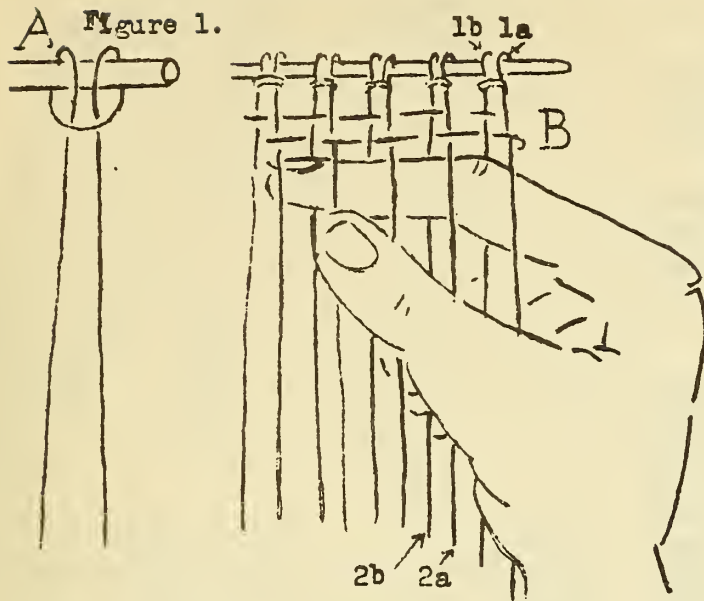
Belt Design

Picking Up Design Thread





# MESH-WEAVE OF THE MEXICANS

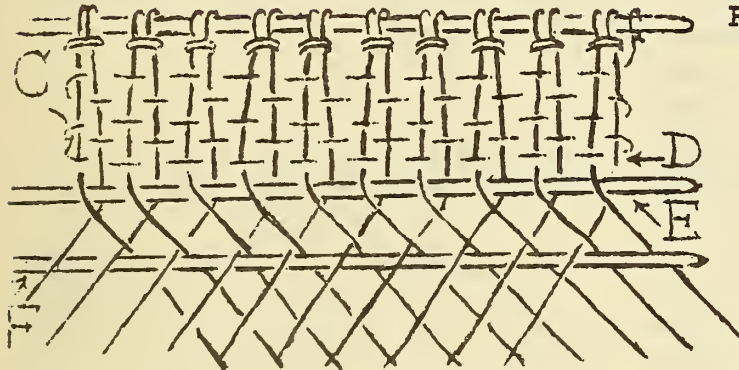


This mesh-weave forms a texture that is flexible and opens up, when drawn apart, like a net. It works up into most attractive girdles, pouches, mesh hats, hair coverings, sashes of any width or net bags. Two or more colors are used to bring out the texture lines.

**EQUIPMENT NEEDED:** 1. Rod, dowel or pencil, 1/4" to 3/8" thick to tie warps on.  
2. Fine applicator sticks or rods 1/16" to 1/8" thick to push back woven rows.  
3. Material for heavy belt: Lily's Rug-weave yarn or 4-strand filler.

For finer texture: Hughes Fawcetts 3/2 perle cotton in colors.

For a belt, make a starting width of 2 to 3 inches; for a head net, 6" to 8".



Design No. 1.

Design No. 2.

**PREPARATION OF MATERIAL:** Cut lengths of yarn twice as long as needed. For belt of rug-weave yarn, Design No. 2 shown below, measuring 2" wide, arrange on rod: 2 dbl. strands dark; \*4 light, 4 dark, - repeat from \* once more, add 4 light, 2 dark.

Loop yarns at their centers, slip over bar as at Figure 1, A. Label separate warp strands of each pair: 1a, 1b; 2a, 2b, etc.

**METHOD:** Run right forefinger under and over successive single threads, as at B, for 3 or 4 rows. Run a yarn through, like warp or finer. This makes in-and-out weave and gets the warps evenly arranged for interlacing. The design shows the vertical rows of warp color, C. For last row of this weaving, the warp at furthest right, D, arrow, must lie over the weft.

From now on we use no weft yarn, but the entire belt is made by the interlacing of the warps. Run the finger under and over successive warps for one more row, put stick in, as at E. This is the Foundation Bar, and should pass OVER furthest warp thread at right. Weave against this bar; it is NOT a row of regular belt weave. It could also be inserted at the start without the section of Plain Weave, C.

**FIRST ROW OF WEAVING:** We are now ready to interlace the warps in typical mesh-weave-technique.





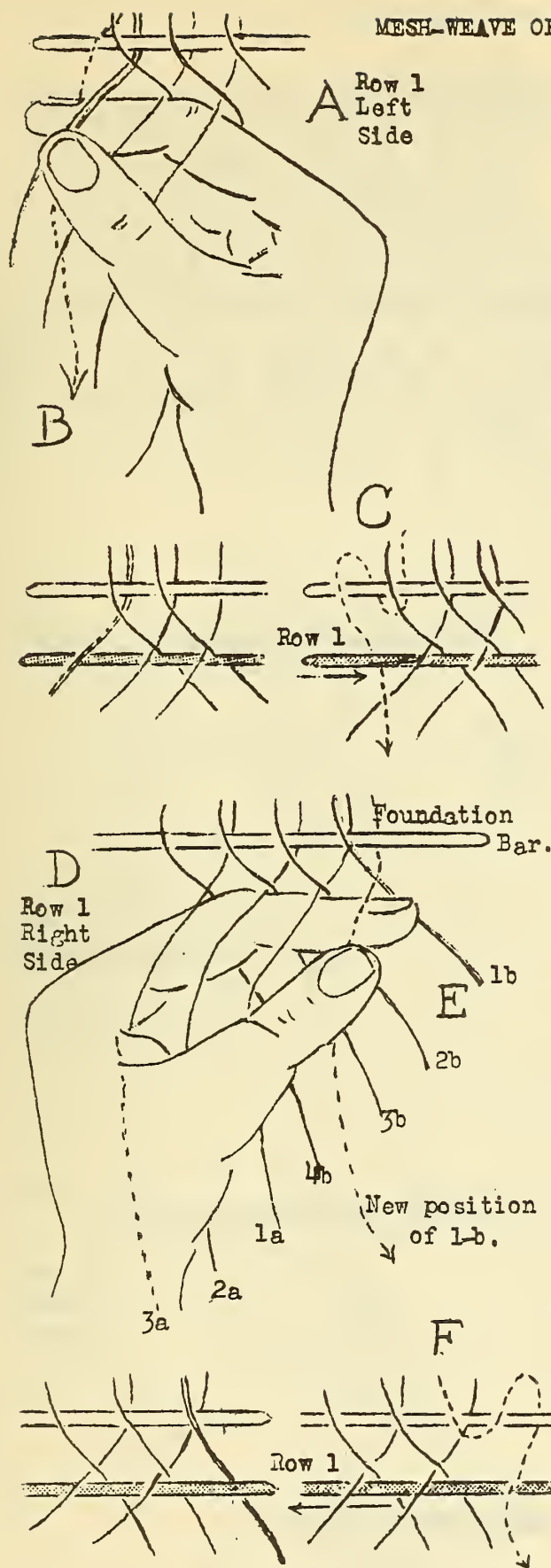


Figure 2. Adjusting Strands at Sides. Make the above adjustments after 1st row and every other row thereafter.

# FIRST ROW OF WEAVING: Figure 1, A-E.

For first row of weaving, interlace right forefinger through the warp threads, as shown at Figure 1, B, going all across warp to prepare shed for first row with insertion of bar, F.

From position at E, bring all the warps that lie over foundation bar, E, downward and out to right side; and those that lie under bar, downward and out to left side. See diagonal trend of warps coming from foundation bar, E.

Start interlacing at right side, with the first two warps that lie over the others. These are 1b and 2b. Lay right forefinger over these; then carry finger UNDER first warp that was under foundation bar, now trending toward left, 1a. OVER next strand that was over foundation bar, UNDER next strand that was under, (2a) (3b). OVER next strand that was over, (4b) UNDER next strand that was under, (3a) etc. all across warp.

The rule is: With warp threads that were over bar in last row taking right trend, and those that were under bar taking left trend, - pass right forefinger OVER first two at right, then continue to left, under a single, over a single, under a single, over a single, etc. all across warp to left side.

The course of the warp threads is as follows: Each upper warp, such as 2b, goes downward, over last rod, over next two warps to the right, and down under finger, i.e. next rod.

Each lower warp, such as 2a, goes downward under last rod, under next two warps at the left, and down over finger, i.e. next rod. Push new rod back against former rod as firmly as possible.

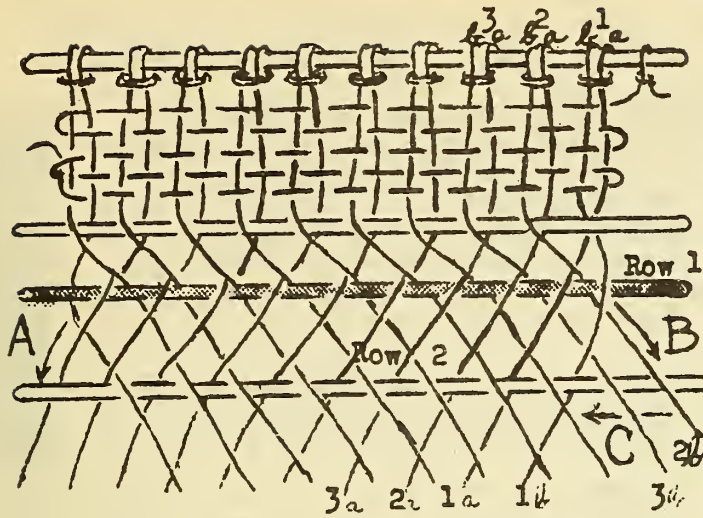
# ADJUSTING STRANDS AT SIDES. Figure 2, A-F.

LEFT SIDE. At end of row at left side, the finger goes under the last two warps at left that had a left trend, Figure 1, F; and Figure 2, A. Take outermost warp strand, shaded. This has just passed under foundation bar and over the finger, shaded line, B. Lift it up, as at C, lay it OVER last rod and bring it downward at left side UNDER the finger. Put rod in to take place of finger, as at C, dark bar. Dotted line shows new position.

RIGHT SIDE. In the same way, the finger goes over the last two warps at right that had a right trend, as at Figure 2, D, see also Figure 1, F. Transfer the weaving from right to left hand, as at D. Take outermost warp strand, shaded. This has just passed over last bar and under the finger, shaded line, E. Lift it up, as at F, lay it UNDER last bar and bring it downward at right side OVER the finger. Put rod in to take place of finger, as at F, dark bar. Dotted line at F shows new position.







### SECOND ROW OF WEAVING: Figure 3. A-C.

In this row, as in the first row, also true of all rows of this weave, the interlacing is done with the right forefinger, and the direction is from right to left, - i.e. the finger always starts at right side and works toward the left.

In this row, we reverse the trend of the warps, so that the warps that are visible on upper surface, have a trend to the left downward, instead of to the right and then downward, as in first row.

Take the warps that lay over the bar in Row 1; carry them out and down to the left; (Fig. 3, arrow A); carry those that lay under the bar, out and down to the right, - (arrow B. Start with right forefinger, weave to the left, arrow C. Put finger under last two warps at right, (these were under bar of Row 1), then over first warp, (that was over then under a single, over a single, etc. all across to left. At left side the finger passes over last two warps, (these over bar in Row 1.)

The course of each warp is as follows Each upper warp, such as 1a, 2a, 3a, etc. (i.e. those that were over bar in Row 1) passes down to left, over next two warps at left, and down under the finger.

Each lower warp, such as 2b, 3b, etc. (those that were under bar in Row 1) passes down to right, under next two warps at its right, and down over the finger.

Release finger, put in rod to take its place through shed just made; push rod back against former rows as close as possible. Rod at C, arrow, takes the place of finger.

### ADJUSTING STRANDS OF ROW 2 AT SIDES: D-G.

At left side, finger goes over last two warp threads, as at D. Take outside strand that passed over the bar and under the finger; bring it under bar of Row 1 and over the finger, position shown at D and E dotted lines, arrows. Put stick through shed

At right side, finger goes under two warps at furthest right, as at F. Transfer the cross to left hand. Take outside strand that passed under bar of last row and over the finger; bring it over the last bar and under the finger, position shown at F and G, dotted lines, arrows. Put stick through shed.

Keep repeating Rows 1 and 2 in alternation. Bar of Row 2 now takes place of foundation row first put in.

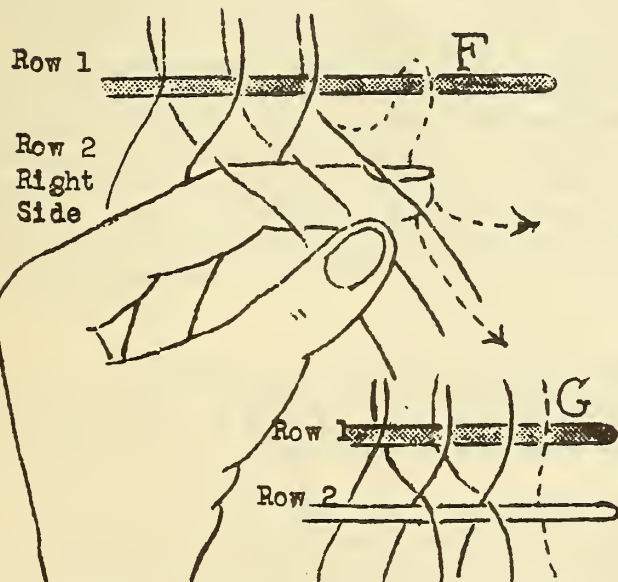
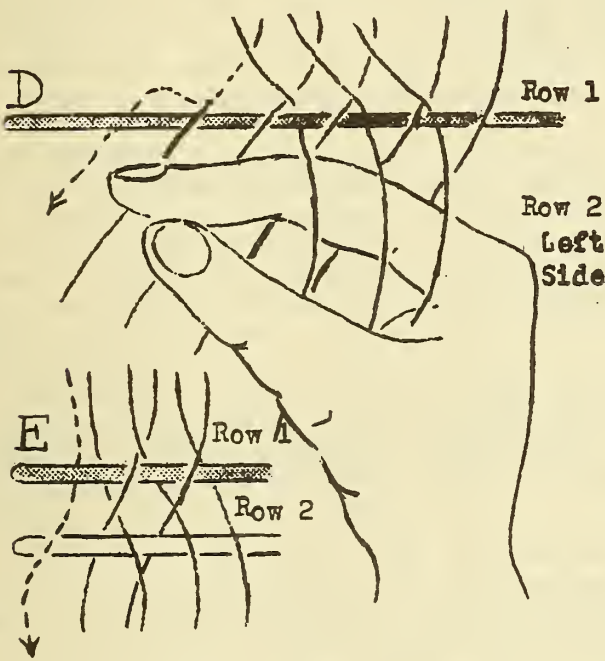


Figure 3. Row 2, Side Adjustments.





# BELT WEAVING THE HUNGARIAN WAY



No matter how many interesting kinds of things one knows how to make, the lure of belt weaving will always fascinate us, for it produces a necessary bit of wearing apparel, and belts are made with inexpensive equipment and little effort. Weaving a belt the Hungarian way on a small board is one of the simplest of processes. The loom may be made by hand.

**MATERIALS REQUIRED:** For the belt, some heavy yarn like Germantown, or tufting cotton. For the loom, a small piece of board and brads.

**MAKING THE LOOM.** Cut a piece of pine or plywood, 8" long, 4" wide and  $\frac{1}{2}$ " thick. Place seven brads  $\frac{5}{8}$ " long across narrow end,  $\frac{3}{8}$ " apart and 1" from top edge. For side brads, start 1" below last brad of top row, keep in line with it, then nail ten brads at each side,  $\frac{3}{8}$ " apart. Leave brads extending  $\frac{3}{8}$ " above board.

**WEAVING THE BELT.** Cut 28 strands of yarn twice as long as the distance around your waist. Knot strands together in groups of four. Place each knot over a brad at top of loom, as at A. By using two strands of one color and two of another in each group, a striped effect will result. For another effect, alternate a group of four strands of the same color with a group of four of contrasting color.

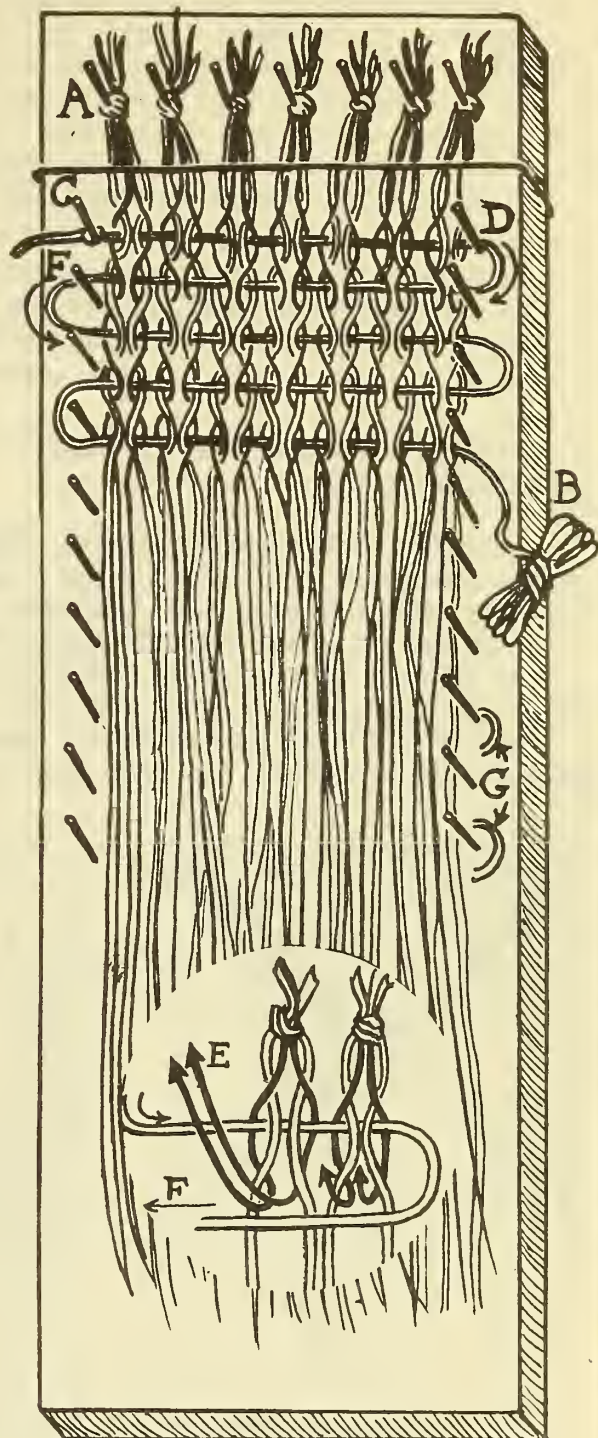
Weave with a strand of yarn for the "weft" or the thread going from side to side; this should be the same color as outside strands at edges of belt. Wind weft into a small skein, B. Tie a knot at its other end and fasten to first brad at left, C.

**First Row of Weaving:** Pick up the two middle strands of each group, hold them high and pass weft beneath them all the way across. It is a good idea to lift up all the middle pairs before weaving the weft through. Now pass weft around the brad at right, D.

**Second Row of Weaving:** Pick up the two strands of each group that were under the weft in the previous row, as shown by dark strands at E, (see detail in circle at base of loom). Bring these up between the other two strands. Lay them back over the top of board so as to have them out of the way. Do this to each pair of strands at outside of each group all the way across, then pass weft across in this next row, as at F. Pass weft around next brad at left as shown at F, upper left of drawing.

In each succeeding row bring the two strands that were on the OUTSIDE of the group and UNDER weft of preceding row, up between the other two threads, so that they will now be OVER weft in row being woven.

If the strands of yarn are over a yard long, it is a wise plan to pull them entirely out of the mass of warp threads, at every second row or so. This will keep the belt threads from tangling and make the work pleasanter.



## WEAVING A LONG LENGTH:

When you have used up all the pegs, slip the belt off the used pegs and put last two loops at each side, marked G, over first two pegs at top of loom. Continue weaving, moving belt up when necessary until it is the desired length. Sew on a buckle or tie the ends into a pretty fringe.





# THE WHITE BELT WEAVE

Helen L. Allen

This handsome technique, worked in shades of white in unusual texture effect, is used on wide belts woven with coarse materials. It is a very old technique, found in sections of Mexico and among the Indians of the Southwest. The latter are beginning to mix their techniques, and we find a technique of one country adapted by another, with a new type of design grafted on it. Thus in the White Belt Weave we have a hybrid technique, - the old White Belt Weave of the Indian ceremonials combined with the Reserve Technique of Mexico. This refers to a "reserve warp" or a jump in the weft at the back of the loom made possible by the use of a pick-up stick. One single skip looks as if it were a mistake, and in this stitch one might say that the weaver deliberately makes mistakes which eventually make a design. This weave is good for purses; pillows.

Effective as it is, the White Belt Weave is extremely easy to do. Characteristic designs are formed by using geometrical formations and making these with the use of alternating skipped warps, as shown in sketches below. One picks up every other thread or every other pair of threads, or every fourth thread, etc.

## Warp Plan:

Thds. per in: 24

Width: 8 inches

Total threads: 192

Warp: 8/4 carpet

Weft: 8/4 used single or double. Pack the latter firmly for a heavier fabric.

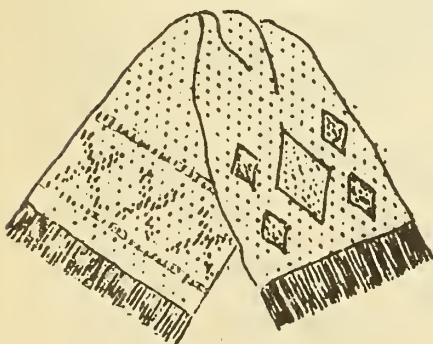
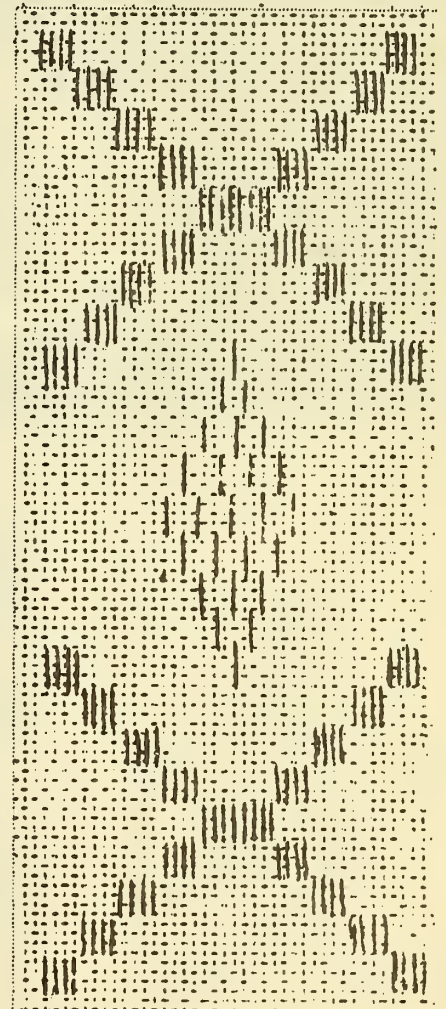
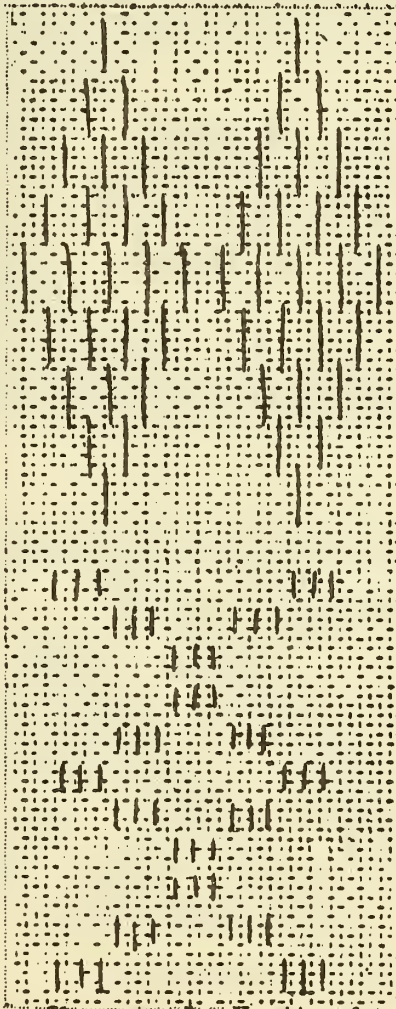
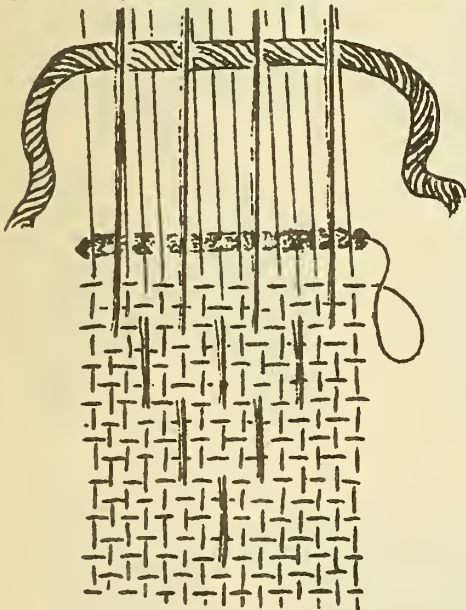
Weaving Plan: Thread to tabby on a 2-harness or twill on a 4-harness.

Tabby: 1&3; 2&4

Design for Pick-Up

- Step 1. Treadle 2&4, pick up pattern with pointed stick. Run a heavy cord, 1/4" diameter, under picked up portion. Push cord to back, as at A.
- Step 2. Run weft through the 2&4 shed, giving plain weave in all parts except where pick-up is.
- Step 3. Change to 1&3. Run weft through. Pull out cord.
- Step 4. Tr. 2&4 ready for Step 1 again. Pick up next row. Heavy cord does not interfere with beating.

A. Cord pushed back to beater.

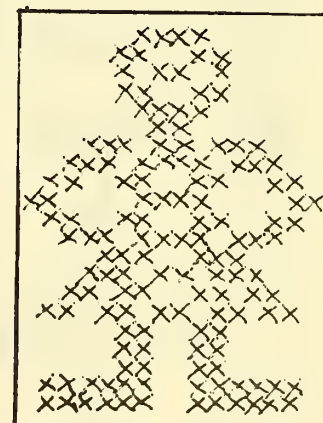
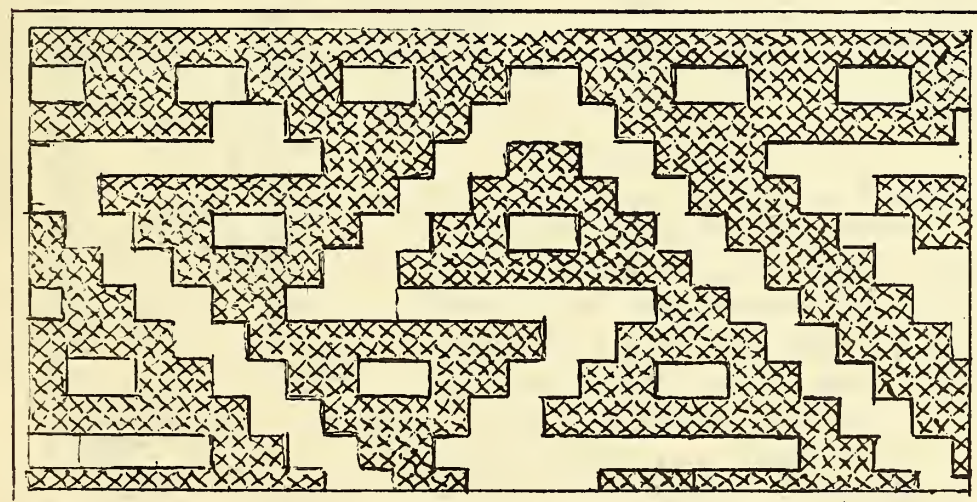
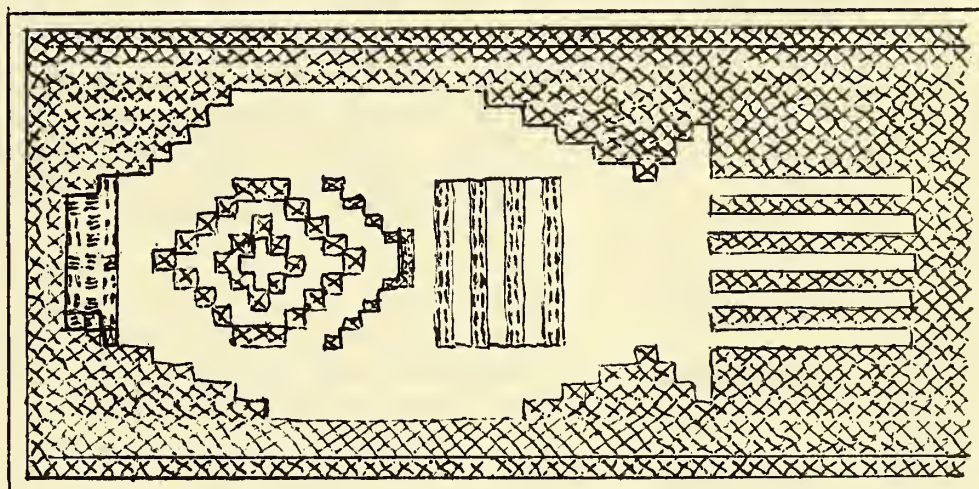
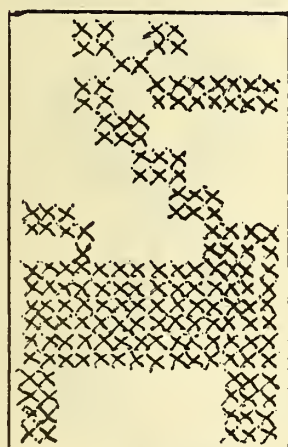
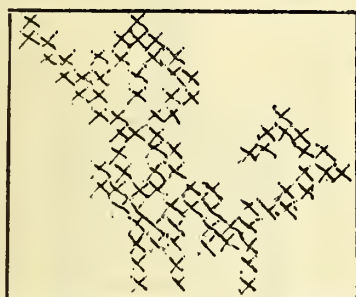
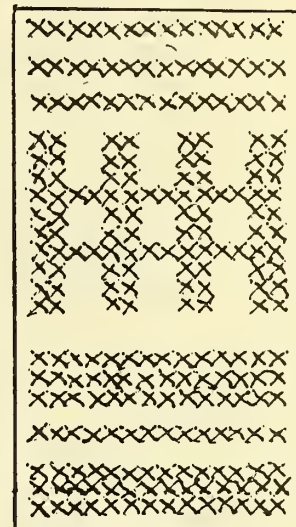
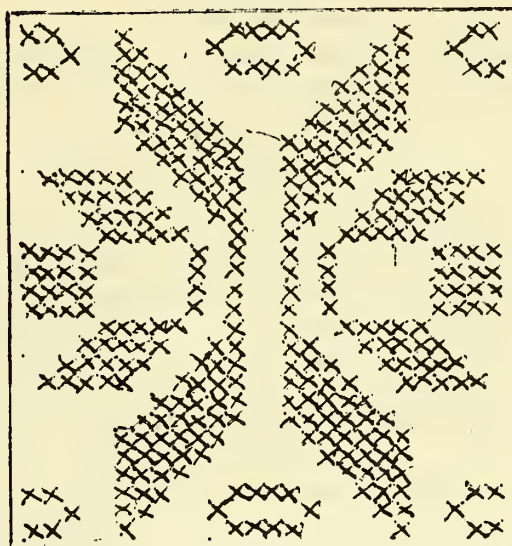
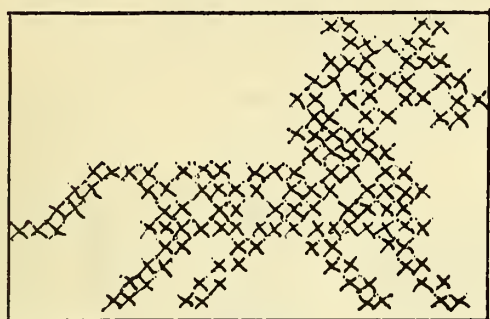






# PAGE OF SOUTH AMERICAN DESIGNS FOR DOUBLE WEAVE, LENO, PICK-UP METHODS

These designs are useful in weaving towels, runners, panels and mats, as well as belts. They can be worked out in Laid-in and Laces. They are typically Mexican and Peruvian. The fish design would make a beautiful rug in Soumak, tapestry or pile.







## ALL ABOUT THE INKLE LOOM

The Inkle Loom is an English devise for weaving narrow bands, such as garters, suspenders, belts and guimpe. It is a craft of ancient days, and as quaint and entertaining as it is easy. The weaving is the simplest type, done by raising and lowering the warp threads with the fingers.

In America the Inkle Loom craft becomes a delightful hobby. It is good recreation

to use in summer camps, or at home on the porch or in the garden. The loom is light and may be carried back and forth, put in the car, or taken to hospitals to entertain convalescents. It is an excellent way of learning to weave in schools, for this loom is actually a narrow 2-harness loom.

Articles of greater width are made by joining several narrow strips together.

### THREADS TO USE

The material woven is called a "warp-face" cloth, with warp only showing. This is the primitive method in which no reed was used and the warps gradually narrowed down until they touched. Since no weft shows, all of the design occurs in the warp, and one must plan effective stripe arrangements. For weft choose a color similar to the selvage of the warp, since it shows when reversing.

#### COARSE TEXTURES

Cotton: 3/2 or Perle 3 (Lily, Fawcett)  
Linen: Linen Floss, (Hughes Fawcett)  
Wool: Germantown or 3-ply (Hodgson)

#### MEDIUM TEXTURES

Cotton: Perle 5 or 20/6 (Lily; or Carpet Warp, (Fawcett, January Wood)  
Linen: 20/2 Linen (Fawcett, Lily)  
Wool: Sport Yarn, (Hodgson, Lily) or Medium 2-ply (Edgewater)

#### FINE TEXTURES

Cotton: 10/2 Perle or Un-merc. (Lily)  
Linen: 30/2 Linen (Hughes Fawcett)  
Wool: 2-ply Weaving Wool (Hodgson) or Weavewool (Lily) or Fabri (Bernat)

### WHAT YOU CAN MAKE

Belts	Hat Bands	Watch Bands
Bell Pulls	Bag Handles	Book Marks
Suspenders	Purse Straps	Lamp Trim
Sandal Straps	Uphols. Guimpe	Pouches
Skirt Straps	Shelf Trim	Tassels
Luggage Straps	Cinches	Tie-backs

### INKLE LOOM SUPPLIES

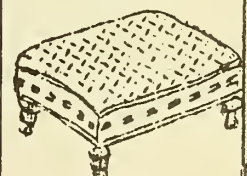
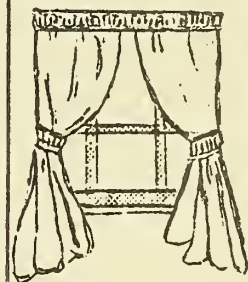
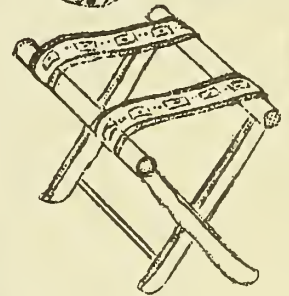
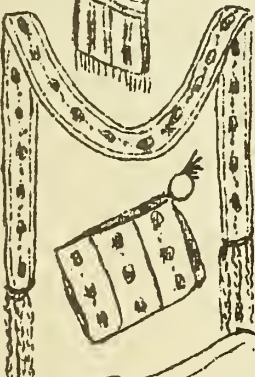
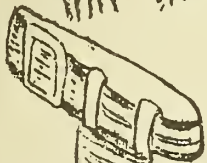
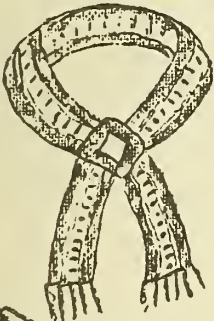
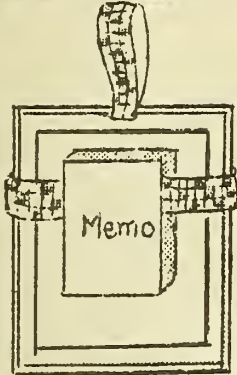
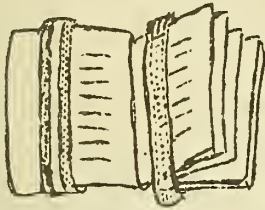
Table Inkle Looms, Lily Mills, Shelby, N.C.  
with Instruction Folder, \$7.50

Folio, How To Make Your Own Inkle Loom, -  
Osma G. Tod, see address below, 60¢

Inkle Loom Belt Shuttles, - nicely finished  
in light woods, Osma G. Tod, - 75¢

Book, Inkle Loom Weaving, Harriet Tidball  
order from address below, \$2.60  
Complete directions, many patterns.

Osma G. Tod, 319 Mendoza Ave. Coral Gables, Fla.









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